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## HELLENIC CIVILIZATION

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In prose the following authors and works are covered in the Appendix: The *De Senectute*, the *De Amicitia* and selections from the *Letters* of Cicero; Books I, XXI, and XXII of Livy entire, with the portions of other books contained in *Burton's Selections*; selections from the *Letters* of Pliny; and the *Annals*, *Histories*, *Agricola* and *Germania* of Tacitus. In verse the following works are included: all of Catullus, Horace, and Terence; the eight plays of Plautus most generally read; and all the selections in Harrington's edition of the Roman Elegiac Poets.

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VOL. IX

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## THE RENAISSANCE OF GREEK

*(Concluded from page 21)*

There is no sense of the word in which Greek can be called a dead language: the language written and read by several million very alert and progressive human beings (there are over 30,000 of them in New York City alone) has a continuous history from the time of Homer to that of the New York Atlantis. It is no exaggeration to say that Plato or Xenophon if recalled to earth could read this newspaper without great difficulty, and that an intelligent Greek of to-day can read Xenophon and Plato with far less difficulty, for instance, than we read Chaucer, our earliest English classic, though he is hardly half a thousand years removed from us. The Greeks cling tenaciously to their ancient tongue, and use in their Church services the very words that have come down, many of them, from apostolic times. When a few years ago the proposal was made to authorize a modern Greek version of the New Testament, there was a serious riot in Athens at this threatened break in the chain of tradition, in the one historic bond that unites the despised modern Greek with his ancient and glorious past. Imagine such a thing happening in any other country! The despised modern Greek will be seen to have a future as well as a past; his little kingdom is among the most enlightened and progressive of European countries; and his language to-day, though decayed and fallen from its high estate, is by no means destitute of literature, and is well worth learning for its own sake, while in view of its history it is the most impressive linguistic monument in the world.

The mention of the Greek New Testament and its uninterrupted use by the Greek Church from the time of the Apostles to our own day brings me to another point.

The collection of writings which we call the New Testament, whatever view men may come to take of its origin and nature, must forever be regarded as the most important book ever written; no one can deny that its mere historical influence makes it a unique book. This little Greek book is the foundation-stone of our civilization. The poems of Homer shaped and colored all the thought and feeling of the Graeco-Roman world, and so form part of our own spiritual heritage; the poetry of Vergil handed on the torch of classical culture from the Graeco-Roman world

down through the darkness of the Middle Ages, and so forms the connecting link between antiquity and modern times. The influence of Dante on Italy, of Shakespeare on the English-speaking race, of Goethe on Germany, can hardly be overestimated; but here is a book before whose influence the combined influence of such world-poets might also be said to fade into insignificance—if for no other reason, because, popular as their poetry has been in a very true sense, the poet's art requires some education to appreciate it, while the artless language of the New Testament, the simple speech of simple men, appeals to unlearned and to learned alike. These unpretentious writings, which make no claim to literary art, but which by sheer simplicity and earnestness and truth attain at times to a beauty that is rare in the highest literary art, have not only colored the thought and feeling of a vastly greater portion of mankind, but have shaped their destiny as well; and it takes no prophet's eye to see that they are likely to have an ever-increasing influence on an ever-increasing number. This one book, therefore, if all other Greek books had disappeared, would make the study of Greek the most important that our whole curriculum could offer, next to the mastery of our own tongue. It is vain to assert that the English translation of such a book is adequate for an understanding of its message; any student with but a year of Greek study could disprove such an assertion. There are half a dozen English versions in popular use, but nobody is satisfied with any one of them, nor with all of them put together. Our King James version is in many respects perhaps the best translation ever made of an ancient classic, for the translator had the advantage of our native tongue at its high-water mark of literary excellence, when Spenser and Shakespeare and Bacon and Milton had moulded it or were moulding it to its perfection of form. Yet the persistent demands for a revision (which appeared at last in 1881) have shown the dissatisfaction of those who knew the original; and now once more we are hearing demands for revision: such has been the dissatisfaction with the Revised Version of 1881. The fact is that there is no such thing as real translation from one language into another; the best that can be achieved is approximation; and no one can be said to know the New Testament who does not know it in its original Greek. If this is true

of the best known and the best translated of Greek books, you may judge what the case is with the other Greek Classics, especially the poetry, which not only changes its form entirely but loses most of its essential charm in the process of transition. The Italian proverb (itself an example of the impossibility of translation) remains forever true—*Traduttore, traditore*: 'The translator is a traitor', 'Translation is treason' to one's original!

That translation is impossible anyone can prove for himself by taking any fine passage in English and paraphrasing it, as closely or freely as he likes, in other words; the thought may be adequately and well expressed, but the passage is not the same: it is no longer a fine passage. Let me give one instance, a perfectly simple sentence, which presents none of the problems of highly artistic poetry. In the King James translation of the New Testament we read the familiar, but always wonderful, words:

Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal; and though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.

In the Twentieth Century New Testament, the same words are rendered, more accurately, into modern English:

If I speak in the tongues of men—aye, and of angels too—but am without Love, I have become mere echoing brass, or a clanging cymbal. Even if I have the prophetic gift and know all secret truths and possess all knowledge, or even if I have such perfect faith as to be able to move mountains, but am without Love, I am nothing.

Anyone with ears to hear will perceive that most of the beauty and the distinction of the older English has evaporated in the process of transition into modern English: and yet this is a very mild instance indeed. For a closer parallel take any grand Shakespearean line or phrase and rewrite it in the best style of which you are capable, and you must admit that it has ceased to be grand or Shakespearean. Translate "the multitudinous seas incarnadine" into 'stain with blood the mighty ocean', or 'redden the boundless flood', or any other language you can hit upon, and what is left of that miracle of speech? Or take any simple Homeric sentence—and Homer, you know, describes the simplest and homeliest things in language that loses nothing of its magnificence—and what is left of the poetic effect of such mouth-filling, ear-filling, soul-satisfying syllables when reduced to monosyllabic English? Repeat the experiment on a large scale with such Shakespearean poets as Aeschylus, Pindar, or Sophocles, and you will see that the best that can be done is naught; they are no longer Aeschylus, Pindar, and Sophocles when they put on English dress, any more than Shakespeare is still Shakespeare when his English dress is changed.

Language, Literature, Life must always be the matter of higher education—the three L's that correspond to the three proverbial R's of elementary schooling—, Language for the sake of Literature, and Literature for the sake of Life. For literature, as has already been said, is both the broadest and the highest expression of life, the record of what man has done and said, the utterance of what man has felt and thought. Now the Greeks may be said not only to have invented literature in all its branches, but in most of its branches to have carried it to a perfection of art that has only here and there been approximated since. In the case of Greek art—sculpture and architecture—everybody knows that an ideal standard was set that all artists since have been trying to approach (witness the history of modern sculpture from Michelangelo to Rodin); everybody knows this, I say, who has eyes to see; for even a poor photograph gives a fairer idea of a statue or a building than the best translation can give of an epic or a drama. Only those who know the masterpieces in the original know that the same thing is true of Greek literary art. The American people have recently been making great advances in artistic achievement; here and there they have been putting up buildings that would be an ornament to any city—for example, the new library and the new railroad stations in New York, the new Education Building in Albany<sup>5</sup>, or the buildings of the Harvard Medical School in Boston—and the reason for this advance is that our architects have been to school to the ancient Greeks. If ever we are to have a literature, we must go to school to the Greeks for that also. Wherever Greek literature has gone, it has brought new life—such is its astonishing vitality and power and beauty,—it has meant a renaissance for nations and for individuals.

Let me briefly show the historic truth of this statement.

The victory of Philip of Macedon at Chaeronea in 338 B. C. put an end to the liberty of Greece and marks the close, with Demosthenes, of the great period of its literature. The Greek language had been perfected as an instrument of culture, and it was the chief mission of Philip's son, Alexander the Great, to spread that language over the ancient world; his victories are important chiefly as steps in the extension of the Greek tongue and Greek ideas. His own city of Alexandria, founded in 333, became the successor of Athens as the capital of the world of intellect, the chief center of literature and learning, as well as the great melting-pot of East and West. It was here that Judaism and Greek philosophy met and mixed in that extraordinary blend that has so influenced Christianity. It was here that was made, during the third century before Christ, that Greek version of the Hebrew Scriptures—the oldest and the most im-

<sup>5</sup>It is characteristically American that we hear more of the cost of such buildings than of the consummate art that is adapting to modern uses the temples of Greek gods!



portant of all translations—that has influenced Christianity far more than the original Hebrew. The Roman conquest of Corinth in 146 was the end of Greek independence: but—what is much more important for us—was the beginning of the culture of Rome. Horace's most famous sentence best describes what took place:

*Graecia capta ferum victorem cepit, et artis  
intulit agresti Latio.*

Then and not till then, in any real way, did the Romans develop a literature of their own, under the inspiration of the Greek Muses; and Latin literature is merely a continuation, in a kindred tongue, of the literature of Greece. Not that Latin literature is to be regarded as purely imitative; it would have been impossible without the example of Greece, but it is truly Roman, a noble literature quite equal to any modern literature, and next to the Greek most worthy of all foreign literatures to be studied and admired.

Henceforth the Romans are something more than a race of warriors; hereafter Roman arms and law go hand in hand with the Greek language and ideas, and both elements pervade the world. Christianity was born a Jewish child into a Graeco-Roman world, and the Greek and Roman elements that have entered into its life are hardly less important than the original Hebrew element. But for them it could not have burst its swaddling-bands of Judaism and gone forth among the Gentiles on its world-conquering career. It is not without significance that the two great branches of the Christian Church still use the Greek and Latin languages in their daily services. The simple historic fact is that the spread of Christianity was due to the unifying influence of the Roman Empire and of the Greek language. That is why the books of the New Testament came to be written in Greek, and Alexandria and Ephesus and Corinth and Rome soon became more important centers of the new religion than its cradle, Jerusalem, which the Romans destroyed in 70 A. D. No one can have any true conception of the origins of Christianity and the forces which have shaped its growth unless he has studied the history and the literature of that great Graeco-Roman civilization, which itself seems to have been divinely ordered as a preparation for the Gospel, and into which the Gospel came as a saving power when it was beginning to decay.

When the night of barbarian invasion settled down upon Rome and the Empire came to an end in 476, it was the Christian Church that kept alive whatever feeble flame of classical learning survived through the Middle Ages. A feeble flame it was, for the knowledge of Greek rapidly faded out in the West, though the Latin language and literature were never wholly lost, and the progress of intelligence and civilization was arrested for centuries. Modern Europe was born in the revival of classical learning in the fourteenth century, the rediscovery of Greek which we call the

Renaissance; the rebirth of the Greek spirit meant the birth of liberty, of reason, of art, of literature, of progress, and even of science. Lest this last claim should sound like a mere classicist's extravagance, let me quote the words of a true man of science, Thomas Huxley, who cannot be charged with any partiality for the Classics:

The period of the Renaissance is commonly called that of the 'Revival of Letters', as if the influence then brought to bear upon the mind of Western Europe had been wholly exhausted in the field of literature. I think it is very commonly forgotten that the revival of science, effected by the same agency, although less conspicuous, was not less momentous. In fact, the few and scattered students of nature of that day picked up the clue of her secrets exactly as it fell from the hands of the Greeks a thousand years before. The foundations of mathematics were so well laid by them that our children learn their geometry from a book written for the schools of Alexandria two thousand years ago. Modern astronomy is the natural continuation and development of the work of Hipparchus and of Ptolemy; modern physics of that of Democritus and of Archimedes; it was long before biological science outgrew the knowledge bequeathed to us by Aristotle, by Theophrastus, and by Galen.

The spread of Greek learning throughout Europe received a great impetus from the capture of Constantinople by the Turks in 1453, and the dispersion thence of Greek scholars and Greek books. From Italy the Renaissance passed into France and Spain, England, Germany, and Holland. The liberation of the human spirit effected by the classical revival expressed itself, on one side, in the Protestant Reformation, on the other, in the outgrowth of the modern literatures. Just as Rome would have been destitute of a literature but for Greece, so would all modern nations. Erasmus, one of the best Greek scholars and quite the best Latinist of his day, was the foremost herald of humanism in the North, a forerunner of the Reformation. His edition of the Greek New Testament, the first ever published (1516), brought down on his head a denunciation for heresy, and prepared the way for the great translations into German and English. His Latin writings were a powerful influence on the side of Christian humanism against monkish ignorance and monkish opposition to the spirit of free inquiry. But the Renaissance in its largest and fullest sense was represented not by Latin writing so much as by its fruits in modern vernacular literature—in Spain by the great name of Cervantes, who embodies the triumph of the modern spirit over medievalism; in France by the Aristophanic genius of Rabelais, whose buffoonery is but a joyous outburst against the barriers that had so long debarred the human reason from the fields of religion, of education, and of scientific inquiry; in England above all by the many-sided, all-embracing genius of Shakespeare, who expressed the full and complete glory of intellectual freedom before the Puritan reaction set in. Erasmus, Cervantes, Rabelais, Shakespeare are all great humorists, as well as great humanists, combining lofty earnestness with

unembittered wit and irony—a combination unknown to the world, I believe, since the days of Socrates and his great disciple Plato and his great antagonist Aristophanes.

Even Puritanism could not suppress the vital instinct of humanism, for Milton, the Puritan poet, ranks second only to Shakespeare among English poets, and his poetry, next to Shakespeare's, is the most characteristic expression of the English Renaissance. Milton is the greatest humanist among poets of the first rank, and his poetry best illustrates the various sources of culture, modern as well as ancient, available to Englishmen in his day. Indeed, it may be said of Milton that one can hardly appreciate his poetry who does not approach it with his own mind enriched from some of the same sources of culture; *Paradise Lost* is almost a closed book for those to whom *Iliad* and *Odyssey* and *Aeneid* are closed books; and that is why it is so little read in these days of medieval darkness that has temporarily closed in upon us once more<sup>4</sup>.

We too need a Renaissance, like that classical revival of the fourteenth and fifteenth centuries which, by the recovery of a lost culture and the diffusion of a liberal spirit, gave birth to our modern world and all that we mean by freedom, progress, and civilization. The influence of Greece is needed still, perhaps never was more needed than it is to-day, when the barbarian forces of materialism and irreligion seem to be overrunning our land. What that influence has been in the past it can still be for the future, because, like all things of the spirit, it is indestructible and everlastingly potent and fruitful. The mission of Greece has been one of enlightenment and liberation; the Greek genius has always been at war with the powers of darkness—as of old against the Persians at Thermopylae and Marathon, as in our day against the Turks at Saloniki and Yanina; it has been engaged in one long duel with the forces of barbarism. Horace's fine line,

*Graecia barbariae lento collisa duello,*

admirably sums up the eternal destiny of the Greek spirit. Eternal it is, for there is no real danger that it will be allowed entirely to die out, or that it will ever cease to appeal to the finer spirits among us, or to what is finest in every spirit. The only danger is that in our eagerness for material improvement and physical well-being, in our haste to make a living, to make a fortune, if possible, we shall have no time for the things of the spirit; that, as our educational systems reflect the spirit of the community at large, even the young men and young women whose minds might most profit by such culture may never be brought in contact with it, may never have the opportunity to drink at the

Pierian Spring. All that we humanists ask is that Greek shall have a fair chance and shall be allowed at least an equal footing with any other subject of study; we ask for no protective tariff, and least of all would we go back to compulsory Greek for anybody.

As practical steps towards the renaissance of Greek the following suggestions may be worthy of consideration.

First and foremost, every teacher of Latin should be an apostle of Greek, should arouse an interest in Greek and an enthusiasm for it in his pupils, and should, if possible, steer into Greek every promising Latin student. If for any reason it is impossible for a promising student to take both Greek and Latin, it would be better for him, after a year of Latin—enough to give him the key to the Latin element in English—to choose Greek. It should be unnecessary to state that no one ought to be permitted to teach Latin who knows no Greek. Good Latinists, if such there be, who have missed Greek through no fault of their own, should lose no time in making good their deficiency; there are many Summer Schools offering beginners' courses.

One year at least of Greek study should be encouraged wherever possible, and the Colleges might help by allowing one year to count towards admission. Even one year will yield more profit than a year in any other subject. The best result, of course, would be that most students would want to go on with the study, with Homer and Plato beckoning so near; but, if they could not continue it in College or School, they would still be in a position to go on by themselves. They would be able to read the narratives of the Greek Testament, surely an acquisition worth while. There they would have the key to the Greek element in English—that, too, no unimportant acquisition. Though Greek has contributed fewer words to English than Latin, and though those words are in less common use, it is fair to claim that the Greek element represents the most important part of our speech, the part that best marks the progress of our race. Pick out of the dictionary the words of Greek origin and you will see that such words prevail in the intellectual sphere, in the high domains of religion, philosophy, literature, and all the arts and sciences. It is not extravagant to say that, perhaps more than anybody else, the man of science needs at least a year of Greek, if only in order to understand the terminology of his own subject; a very little knowledge would have saved some scientists from monumental blunders and serious crimes against language. How much a little study of Greek may do for one's mental processes and habits of speech has been admirably shown by Dr. Rouse of Cambridge, England, in an essay in the *New York Nation* that is as witty as it is wise (see *THE CLASSICAL WEEKLY* 6.17-18, 25-26). There are many noted teachers of science—medicine, biology, engineering—

<sup>4</sup>Here compare R. C. Jebb, in *The Cambridge Modern History* 1, Chapter 16; Herbert Paul, *The Study of Greek*, in *The Nineteenth Century*, for February, 1903.

who would like to require some knowledge of Greek of candidates for their courses.<sup>7</sup>

Finally, I believe that it would mark a forward and not a backward step in American education if the Degree of Bachelor of Arts were restored to something of its old significance and made to stand for some solid attainment in language and literature. That such solid attainment is impossible without Greek I trust I have sufficiently shown. The Degree of Bachelor of Science should stand for some equivalent attainment in the sciences; and the present indiscriminate and meaningless confusion in American College degrees should come to an end. I cannot help believing, too, that the small College can best justify its right to exist by standing for something distinctive, and in the general trend of College education to-day the old-fashioned ideal would be something almost startlingly novel and distinctive. Such a definition of the Arts Degree would not only add value to the degree and add distinction to the College conferring the degree, but would also render a far greater service, a service to the whole cause of education and to the cause of literature itself, by adding the weight of its influence towards the renaissance of Greek.

HOBART COLLEGE,  
Geneva, New York.

H. H. YEAMES.

### REVIEWS

Collected Studies in Greek and Latin Scholarship.

By A. W. Verrall. Edited by M. A. Bayfield and J. D. Duff. Cambridge: at the Clarendon Press (1913). Pp. 372. 10s. 6d.

Collected Literary Essays. Classical and Modern.

By A. W. Verrall. Edited by M. A. Bayfield and J. D. Duff. With a Memoir. Cambridge: at the University Press (1913). Pp. cxiv + 292. 10s. 6d.

The essays in these two volumes were selected for publication by Dr. Verrall not long before his death. The first volume contains twenty-seven short papers, of which twenty had already appeared in such journals as *The Classical Review* and the *Journal of Philology*, one is taken from his *Studies in Horace*, a book now out of print, and the remaining six are published here for the first time. In one of the six, entitled *On a Lost Word in Homer*, Verrall proposes ἀράκτωρ, 'unbroken', for ἀράκτωρ in *Iliad* 16.370, 506. In another, *Greek Words in Latin Poets*, he suggests *Palareus* for *pater aut* in Statius, *Silvae* 2.7.14. In a third, *A Metrical Jest in Catullus*, he discusses the structure of the hendecasyllabic verse, apropos of Catullus 14.22. In *A Vexed Passage in Horace* he interprets the last stanza in Horace, *Carmina* 1.6. In *Philippi and Philippi* he explains the confusion of *Pharsalia* and *Philippi* in the Roman poets as due to an "attempt to give precision to the fulfilment of a literary or popular belief, that the new world should open when the course of world-war notified its cyclic term by completing

the circuit of the Mediterranean and entering once more upon the region of its beginning."

The papers in the second volume were published in various non-classical English magazines. Most of them are in the form of popular expositions of classical authors, but in many cases they contain new interpretations which make them of interest to classical scholars. Five of them deal with Statius: *The Feast of Saturn*, *A Villa at Tivoli*, "To Follow the Fisherman": a *Historical Problem in Dante*, *Dante on the Baptism of Statius*, and *The Altar of Mercy*. Two deal with Propertius and defend the literary unity of the first three books: these are entitled *An Old Love Story*, and *Love and Law*. A *Roman of Greater Rome* contains an appreciation of Martial; *Tragic-Comedy* and a *Page of History* involves a discussion of the relation of Euripides to Aeschylus and Sophocles. Aristophanes on Tennyson is a clever parody of the scene in the *Frogs* in which Aeschylus is represented as capping the opening sentences of a number of the plays of Euripides with the tag ἀγκύδιον ἀπώλεσεν. Verrall gives in blank verse a similar scene between Philistine and Tennyson in which the latter quotes the opening lines of several of the *Idylls of the King* only to be discomfited by having Philistine complete the sentence in each case with the nonsensical line, "Had a bad cold and blew his (her) little nose". The *Prose of Walter Scott*, and *Diana of the Crossways* appropriately have a place in the published essays of this classical scholar, who at the time of his death was King Edward VII Professor of English Literature at Cambridge University, and to whom the fine art of letters was a thing of supreme interest, be it exemplified in the works of Euripides, or Horace, or Dante, or George Meredith.

The memoir by Mr. Bayfield is significant as disclosing the power of Verrall's influence upon his associates. How far the writer was dominated by the intellectual splendor of his brilliant friend and colleague is indicated by his claim that Verrall's works on Euripides "have settled the main questions of Euripidean interpretation for all times"; by his defense of Verrall's lapses into over-subtlety as "mere spots on the sun, which are, I believe, due to uprushes of excessive energy from the solar subliminal, and doubtless are not without their use"; and by his assertion that "some of his verse (in Greek and Latin) is such as an ancient poet might have published with advantage to his reputation". Verrall's stimulating influence as a teacher is shown by the testimony of a number of his pupils. "His own strange theories", writes one of them, "gave you a desire to discover new and hidden things for yourself. There might be endless secrets lurking in the best-known places, and Classics became a delightful and adventurous thing". A man who can put adventure into the study of the Classics may perhaps be forgiven for promulgating some strange theories.

WILLIAM JEWELL COLLEGE,  
Liberty, Missouri.

RALPH HERMON TUKEY.

<sup>7</sup>Professor Goodell, of Yale University, long ago prepared a little book called *The Greek in English*, that deserves to be better known and more used than it has been.



The Roman Elegiac Poets. Edited, with Introduction and Notes, by K. P. Harrington. New York: The American Book Company (1914). Pp. 444. \$1.50.

This College edition of the Roman Elegists is a very useful book; together with Tibullus and Propertius are included Catullus and Ovid, and each poet is represented by a copious number of verses. Propertius, for example, contributes as many as thirty-nine poems. Consequently there is abundant material from which to select—for scarcely any class will be able to read the entire contents,—and considerable opportunity for making cross-references. Professor Harrington's father years ago had contemplated a similar undertaking, and many of his suggestions and happy translations are found among the notes to Propertius.

In the Introduction the editor, after giving an adequate summary of Pre-Roman and Roman Elegy, sketches the life and characteristics of each of his authors. These pages are carefully written and prove that Mr. Harrington is very well acquainted with all recent books and articles bearing upon this field of Latin Literature. Naturally enough, he prefers to devote more attention to Tibullus and Propertius than to the other two poets, whose elegies are not the most significant part of their works. As the date of the birth of Tibullus, Mr. Harrington prefers 48 B. C. to the commonly accepted 54 B. C.; his reasons, repeated here from *Proceedings of the American Philological Association*, 32 (1901), cxxxvii-cxxxviii, are far from convincing. He also seems strangely reluctant to allow Delia a husband (compare his note to Tibullus 1.3.92). The difficulties in solving the problem of Lygdamus are well stated; a more positive conclusion might have been ventured, since Schanz (II, 2, pp. 234 f.) has stated cogently the reasons for accepting the most plausible hypothesis, that Ovid was the imitator of Lygdamus. The analytic characterization of Propertius is excellent; the editor's own judicious observations are bejewelled with such crystallizations as "Propertius is the greater genius, Tibullus the greater artist" (Leo); "polarization of an idea" (Postgate); "desperate sincerity" (Sellar); and Duff's comment to the effect that "in Latin there is only Virgil to equal Propertius for the faculty of evoking a dim consciousness of awe in lines which present an indefinable stimulus to the imagination". The most valuable sentence in the sections on Catullus is this: "If in the more exact use of terms Catullus is a greater lyric than elegiac poet, nevertheless the elegies that he has left us form an invaluable link between the poetry of Alexandria and that of Tibullus and Propertius". Ovid is the last in the series of great elegists. "His even regularity was fatal to the life of elegy". Mr. Harrington does not fail, however, to do justice to Ovid's rare gifts—his remarkable facility in language and versification, his love for the beautiful, his vivifying imagination, his transparency of style and clearness of thought. He might have added a tribute to his skill as a story-teller and to his

acute powers of psychological analysis. The Introduction terminates with a few pages on The Elegiac Distich.

The text adopted by Professor Harrington is sane and conservative. In the center of the page preceding the poems of each author is a neat little table of the manuscript signs, and under each page of text stands a brief critical apparatus. This gives only the most significant variations in readings, and is chiefly valuable because it provides the instructor with a key wherewith to unlock the gate to the alluring though tortuous mazes of textual criticism and interpretation. Since these authors are usually read by students who have had at least one year of Latin in College, this feature of the book seems to me to be especially well-advised. An occasional brief discussion in the Notes of some of the more interesting problems would not have been amiss.

The notes are printed below the corresponding text. The great advantage is, of course, that they are thus forced upon the student's attention, and he must, willy-nilly, in spite of all previous conditions of habit and prejudice, occasionally read a sentence here and there. Fortunately these notes are so constructed that the sluggard, however quick-eyed at the eleventh hour, will not find many ready-to-hand translations. My own objection to having notes upon the same page as the Latin is that they intrude into the literary picture what may perhaps be termed mechanical or technical information as to the production of the color and design, together with more or less distracting analogies and comparisons with other word-paintings of similar nature. All this aid and comment is necessary to a just comprehension and appreciation, but when placed in such close conjunction—most of us are slaves to the visual faculty—destroys the vividness and unity of the Latin poem's own personality.

The references to corresponding phrases and passages in Latin are numerous, probably unnecessarily so, for few students or teachers ever take the pains to look these up. A most commendable feature is the frequent citation of books and articles by American scholars. A helpful bibliography of the works mentioned in the Notes is given in the early part of the book. I suggest that C. S., the abbreviation used of the contributions of the editor's father, be included in this list. Since Professor Harrington himself has written a number of articles dealing with different phases of Roman Elegy, it is natural that those notes should be somewhat extensive which touch upon the points in which he has been especially interested. One may also detect, in the comments upon mythological and religious themes, the hand of Professor Joseph W. Hewitt, whose assistance the editor has acknowledged in the Preface.

Perhaps the chief feature of these notes, aside from their tendency to give full credit to American authorities, is the attempt to illuminate Latin syntax or expression by modern parallels: "You don't catch this



chicken", Tib. 2.6.7; "skyscraper", Tib. 1.7.19; "Wil-lychen", Cat. 65.14; "So help me God", Tib. 2.5.63; "Treated him white", Tib. 3.3.25; "As big as life and twice as natural", Prop. 2.31.5; "Do you want the earth?" Ovid Am. 1.1.15.

The book is attractive in binding, paper, and type. Of actual errors either in print or subject matter I have discovered comparatively few. On Cat. 95.7-8

at Volusi annales Paduam morientur ad ipsam  
et laxis scombris saepe dabunt tunicas.

the note, which runs, "*ipsam*: the emphasis thus put upon Padua indicates this place as the home of Volusius", etc., is certainly misleading for the average reader. This is not the modern Padua (Patavium), but one of the mouths of the Po, as explained by Polybius 2.16. On Tib. 1.3.92 we read "It is clear from this idyllic picture of Delia's modest home life that she was not a married woman". But can't a married woman's home life be idyllic and modest? And as a matter of fact this very scene is usually compared with Livy's description of Lucretia (1.57.9), and Lucretia certainly stands forth as one of the best examples of the typical Roman matron.

SYRACUSE UNIVERSITY.

HAROLD L. CLEASBY.

Numerical Phraseology in Vergil. By Clifford Pease Clark. Princeton University Dissertation. Princeton: The Falcon Press (1913). Pp. 89.

This meritorious dissertation ought to enjoy the advantage of a better title. Dr. Clark exhaustively discusses the Vergilian use of numbers, gathering together all relevant lines and phrases from the Aeneid, the Georgics, the Eclogues and the Ciris. Whether the other works often associated with Vergil's name were similarly scrutinized for examples does not appear, but the fact that no citations are given from the Catalepton, the Culex, the Copa and the Moretum raises the presumption that these works furnish no data for this particular study.

The work is of real value for students of Roman history and religion as well as for students of Vergil's literary technique. Far from being merely statistical, it analyses motives that prompted Vergil to employ one number or another and often enters into questions of interpretation. The author finds that numbers, as used by Vergil, fall into two chief categories of "Fixed" numbers and "Favored" numbers. Under the first head, Dr. Clark holds that numbers are "fixed" either because Vergil is following some other author closely, or because ritual has determined the number—two, three, four, seven, nine, or twelve—, or because convention has established the number, or because historical fact has done so. In dealing with the second classification, Dr. Clark was beset by different difficulties in trying to determine the considerations that controlled the poet's choice when greater freedom existed. He has grouped his cases of Favored Numbers under the following rubrics: Myths,

Magic Numbers, Variations from Sources, Round and Indefinite Numbers, Special Uses. The useful Index might have been supplemented by a more valuable one, grouping, under the divisions and subdivisions of the text, all the discussed passages, and thus giving immediate access to all cases of every kind of usage.

Dr. Clark has made a thorough study of his material and I have not been able to find any omissions. Naturally some passages fall as well under one heading as under another and there are passages thus cited twice: e. g. Aen. 6.893 (on pages 13 and 40), Aen. 2.792 (14, 56), Aen. 11.188 (23, 56). Similarly, Aen. 6.842, cited on page 40 under Conventional Epithets, might also have figured on page 13 as having been derived from Lucretius 3.1034 (not quoted by Dr. Clark), and Aen. 7.141, appearing in the chapter on Magic Numbers (55), might have been catalogued on page 13 since the sentiment is as old as Homer (compare Iliad 8.170); likewise Aen. 6.625, cited under Indefinite Numbers (73), might have also appeared under Dependence on Originals. This merely illustrates the difficulty of arriving at finality in such classifications and also points out the danger of too great dogmatism. Although these Vergilian passages have been skillfully categorized, it remains a question whether the poet was quite as scientifically conscious as this systematization suggests; witness, for example, the naive argument attaching to Aen. 2.501 (71-72) and the travail of Aen. 8.716 (72).

Dr. Clark is certainly on the right track in his explanation of Aen. 8.697 (15-18) and the phenomenon of two snakes threatening Cleopatra—interpreted in the light of religious beliefs and rituals—becomes entirely explicable. This discussion is all the more valuable because editors seem not to have observed the underlying truth, although Aen. 5.95 is familiar enough to all with its suggestion of Vergil's acquaintance with the conception of the relation of snakes to Chthonian worship. The same principle applies with equal force to the interpretation of Aen. 2.203, 8.288, 7.450, and the perplexing passage, Ecl. 5.65 ff. Equally interesting is the suggestion that the duality of sacrifices and of offerings to the dead and the double altar to Anchises are to be explained by the same reference to Demeter and Kore as earth-genii,—a suggestion that will be welcome to Mr. W. Warde Fowler (see The Religious Experience of the Roman People, 425, n. 11). The chapters on ritualistic two, three, four, seven, nine, twelve have much acute reasoning; reference might have been made to Ovid, Fasti 5.439, 443. Knowledge of Roman religion comes to the author's help in explaining the significance of the twelve swans in Aen. 1.390 ff. (34).

In the second half of the work, on Favored Numbers, Dr. Clark treats first at some length the episode of Hercules and Cacus and the Theseus myth. Dr. J. G. Winter, in his treatise The Myth of Hercules at Rome (University of Michigan Studies: Humanistic Series 4.2.171-273), had been less concerned with the number

of the stolen cattle. Dr. Clark, however, tries to find explanation of Vergil's use of *quattuor* in Mr. A. B. Cook's theory of "Unconscious Iterations", which defines a psychological impulse by which Vergil may have been moved to repeat in similar phraseology (Aen. 8.207) ideas before expressed (G.4.550). This is plausible enough, as is also Dr. Clark's explanation of Vergil's statement that the number of annual sacrifices to the Cretan Minotaur was seven; both of these difficult passages are handled with great skill. Under the remaining captions there is less opportunity for originality; Aen. 9.586 (56) is a particularly good illustration of Magic Numbers. Under Round and Indefinite Numbers (71) we read: "There is a noticeable fondness for the multiples of ten, as Hirtzel has already indicated"; Ovid Fasti 3.122 might be of service in that connection. The section devoted to Special Uses seems to me written with particular care and correctness.

This dissertation is an excellent piece of research after the most approved methods. A careful collection of all the material has been accompanied by a judicious use of a large bibliography, and, although the sum total of new information is not great, the collection of data is of real value.

UNIVERSITY OF  
PENNSYLVANIA.

GEORGE DUPUE HADZSITS.

Repetition in Latin Poetry with Special Reference to the Metrical Treatment of Repeated Words. Hubert McNeill Poteat. New York (1912).

This Columbia University dissertation takes account of the various uses of verbal repetition as employed by twenty of the more important Latin poets from Plautus to Prudentius. The work is divided into three chapters. The introductory chapter summarizes the very meager investigations of the theme which had preceded the present study. The author finds that, with the exception of one or two special articles dealing with restricted branches of the subject, the chief material consists in isolated notes to be found in various commentaries on the several poets.

Chapter II is devoted to the study of "the nature, the extent, and the relative effectiveness of repetition". Repetition emphasizes the emotional qualities of a passage—joy, pathos, surprise, humor, etc.,—not through any characteristic of emotional expression possessed by the repeated word itself, but rather "by making the mind of reader or hearer give close heed to the passage, either by lingering over it at once, or by recurring to it once or oftener". The use of repetition is common to all the poets, but it is most effectively employed, as might be expected, by the poets of the Augustan Age. Indeed, it is one of the author's general conclusions that those who exhibit the greatest poetical power in other respects excel also in the use of this particular device. They display, however, a very interesting variety in the use they make of it and in the skill with which they handle it. Only a few

of Dr. Poteat's more noteworthy observations on these differences can be summarized here. In Plautus and Terence the service of conversational repetition is chiefly that of securing clearness of meaning or of stressing the humor of a passage. The respective attitudes of the two poets toward the figure "follow exactly the general lines of distinction usually drawn between the two poets. Plautus is exuberant, often careless and tautological, in his repetition; Terence is always artistic and restrained". In Lucretius repetition is almost restricted to the repeating of a leading word from clause to clause, a characteristic which is partly due to the poet's lack of an adequate philosophical vocabulary. The types characteristic of Catullus are anaphora, antistrophe, and refrain. Vergil employs repetition more frequently and with more success than any other Latin poet, handling all types with equal skill and freedom. The elegists exhibit frequent use of anaphora, and in most cases the initial repeated word occurs in alternate lines. The author concludes that this form of repetition is characteristic of elegy. This is borne out by the observation that in Ovid the skill and variety are decidedly increased as soon as the poet leaves the elegy form. The decline in skill sets in with the Silver Age but is relieved from time to time by the brilliant flashes of such genius as that of Martial and of the author of the *Pervigilium Veneris*. One is somewhat surprised to learn that Seneca, with all his rhetorical devices, "repeats with less idea of the subtle effects of repetition than any other Latin author of the Empire".

Chapter III discusses the metrical treatment of repeated words. The rule deduced from an exhaustive collection of examples reads:

Wherever the poet desires to secure a special effect of emphasis or clearness or to produce some rhetorical effect (whether emotional . . . or formal), in a word, in the more effective instances of repetition, the repeated word receives identical metrical treatment. If no special effect is desired, variant treatment is found most frequently.

Triple repetition of a word combines the identical and the variant treatments. In cases of more than triple repetition or of the repetition of more than one word, no rule can be laid down to cover all cases.

The author has performed his task with care, accuracy, and thoroughness. The presentation is clear and the material well arranged. The citations used in illustration are selected with skill from a mass of examples. The main conclusion concerning identical metrical treatment is stated, it seems to the reviewer, in a slightly unfortunate manner. We are able to judge only of the effect of the poet's skill in the actual use of repetition, not of his subjective attitude towards one or the other possible treatment. Perhaps, however, this is but making a point of a mere detail of expression: the greater frequency and the greater effectiveness of identical metrical treatment by the Latin poets is not thereby less clearly established.

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